532 [517] circle of responsibility: it called into being a theater, an opera, and a music school--institutions which the state took over--and combined within itself all the creative forces of that period which were aiming with great energy and much idealism to create the basis for a new artistic culture within the framework of the new national life.

537 814 In the year 1924 the founding of an art school took place. At its head was the painter Justinas Vienožinskis, who, although he belonged to the older generation, pursued with great freshness the new artistic trends of Western Europe but at the same time directed attention to the values which were lying dormant in the Lithuanian folk art. A painter of colorful culture, himself a product of the impressionism of the previous century, he found a style of his own. Along with him there came as teachers a number of the older artists. In spite of unfavorable material conditions the art school today has well beyond 100 students and has become an independent factor in Lithuanian cultural life. Its director is the well-known art historian and critic Ignas Šlapelis.

532 Adomas Galdikas (born 1893), who began with drawing but found his real field as a painter, also works as a professor at the art school. A thoroughly self-willed artist, he did not remain untouched by the various new trends of European painting, but always followed independent paths. His individuality grows out of his inner ties to Lithuanian folk art. Unusually versatile--along with his landscapes and portraits his opera decorations must also be mentioned--Galdikas underwent a lively artistic development. It is characterized by the Frenchman Waldemar George, who /182/ writes in a monograph dedicated to the artist: "By approaching the archaic expression of religious folk art, Galdikas seeks something other than only an assortment of colored tones and lines. This confrontation with folk art allows him to be con-

1 [Lithuanian Art Association, 1919 -- Analyst]